

Agathe Backer-Grøndahl

Op.36 Fantasiestykker for Piano

Fantaisies — Fantasiestücke.

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componerede
for Piano
af
Agathe Backer Grøndahl.

OP. 36.

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Nº 1. Klage.
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Nº 3. Valse.
Nº 4. Vuggeviser.
Nº 5. Ballade.

Nº 6. Ungdomssang.
Nº 7. Ländler.
Nº 8. Aftenvind.
Nº 9. Sang ved Rokken.
Nº 10. Alfeleg.

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Ungdomssang.

A song of youth. Chant de la jeunesse. Jugendsang.

Agathe Backer Grøndahl, Op.36 N°6.

Andantino. M. M. ♩ = 76.

PIANO.

mf dolce

20.

Leo.

2ed.

20.

Lev. ❁

Lea. ❁

Led. 

Lea.

Ed. ❁

Christiania: Brødrene Hals Forlag og Eiendom for alle Lande B. H. M. 838

Lændler.

Country dance. Danse des paysans. Ländler.

Op. 36 N^o 7.

Allegretto grazioso. M.M. ♩ = 92.

mf legato

Ad. * *Ad.* * *Ad.* *sempre*

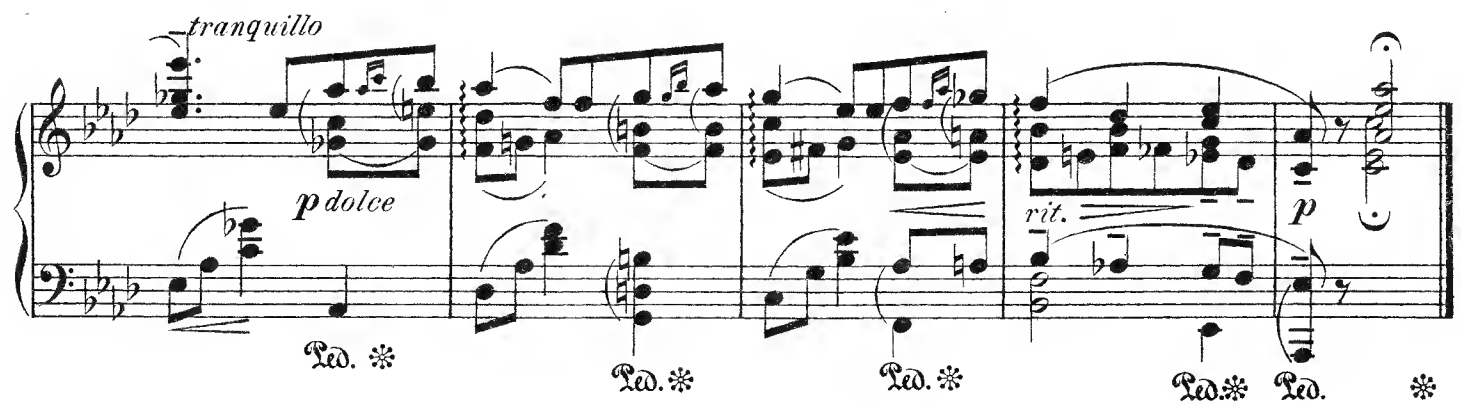
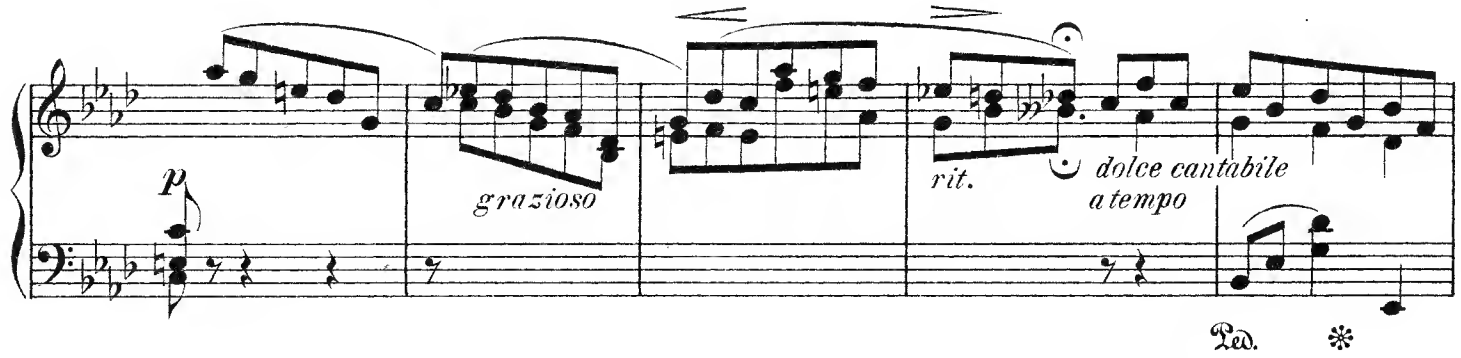
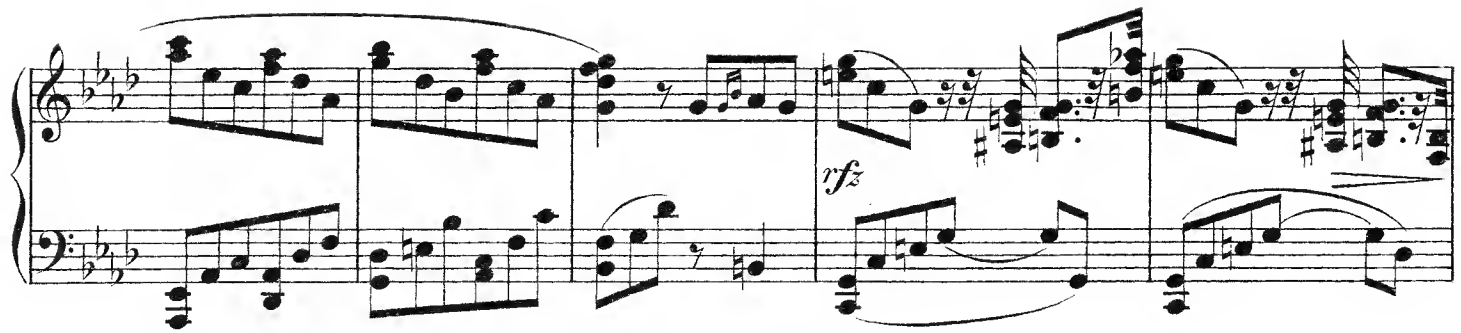
poco sost.

poco rfz *p* *p*

Ad. *

rfz *cresc.* *f*

Ad.



Evening-breezes. Brise du soir. Abendwind.

Allegretto. M.M. ♩ = 112.

Op. 36 № 8.

[illegible]

First system of musical notation. The right hand features a complex, rapid chordal texture. The left hand plays a steady eighth-note accompaniment. Performance markings include *And.* and *rit.* with asterisks indicating specific measures.

Second system of musical notation. The right hand continues with dense chordal patterns. The left hand maintains the eighth-note accompaniment. Performance markings include *p dolce* and *And.* with an asterisk.

Third system of musical notation. The right hand's texture remains dense. The left hand's accompaniment continues. Performance markings include *And.* and an asterisk.

Fourth system of musical notation. The right hand features a *rit.* section followed by a *p dolce* section. The left hand continues with eighth-note accompaniment. Performance markings include *And.* and an asterisk.

Fifth system of musical notation. The right hand includes a *più lento* section. The left hand features a *sost.* section followed by a *dolciss.* section. Performance markings include *And.* and an asterisk.

Sixth system of musical notation. The right hand features a *ritard. molto* section followed by a *smorzando* section. The left hand continues with eighth-note accompaniment. Performance markings include *And.* and an asterisk.

Sang ved Rokken.

Spinning-wheel-song. Chanson près du rouet. Am Spinnrade.

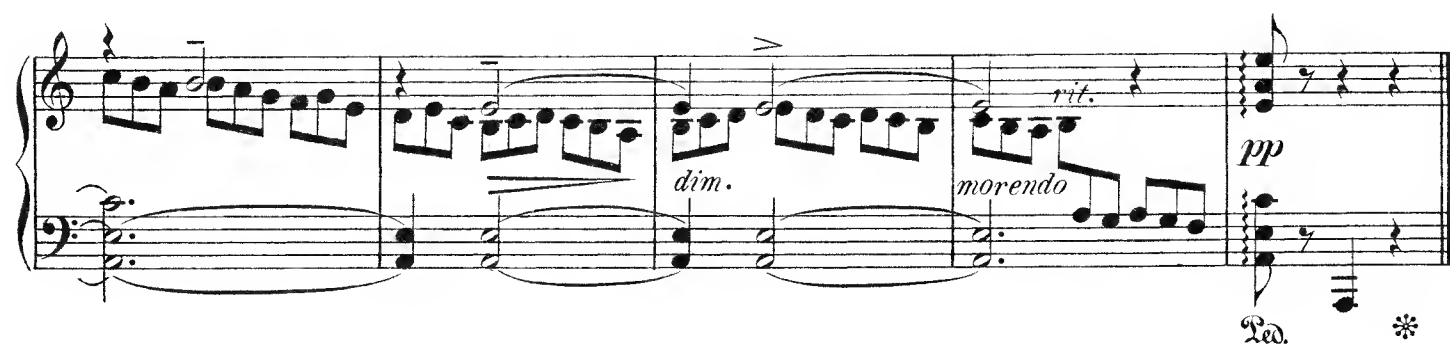
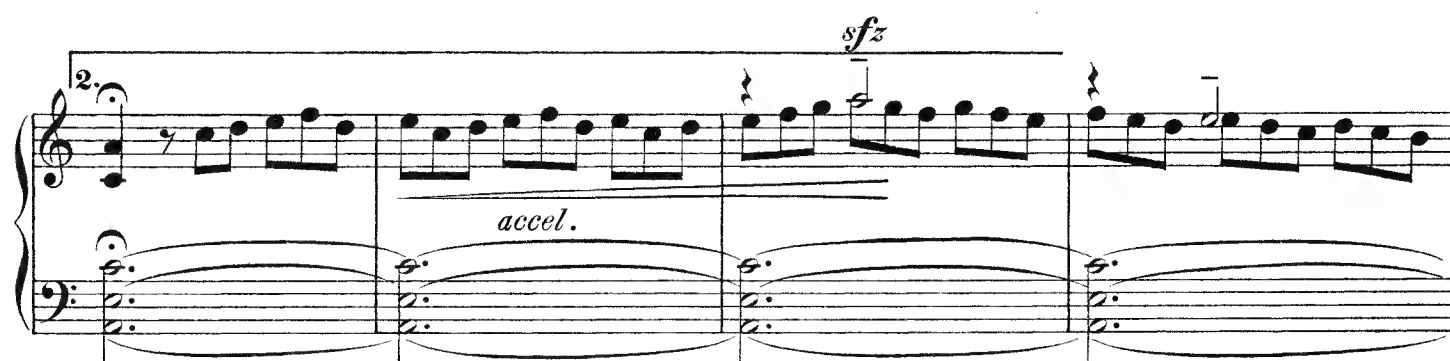
Op. 36 N^o 9.

Poco Allegro. M. M. ♩ = 63.

The first system of the musical score is in 3/4 time. The right hand (treble clef) features a melody with two triplet markings. The left hand (bass clef) provides a simple harmonic accompaniment. The dynamic marking *mp* is present. The system concludes with a *rit.* (ritardando) marking in the right hand.

Più lento e espressivo. ♩ = 100.

The second system of the musical score is in 3/4 time. The right hand (treble clef) features a more complex melody with triplet markings. The left hand (bass clef) provides a harmonic accompaniment. The dynamic marking *mf* is present. The system concludes with a *poco cresc.* (poco crescendo) marking in the left hand.



Alfeleg.

Dance of the Elves.

Jeu des Elfes.

Elfenspiel.

Allegro M.M. ♩ = 176.

Op. 36, No 10.

pp

leggieriss.

Ped. una corda

Ped.

Ped.

Ped.

Ped.

The first system of musical notation features a treble clef and a key signature of one flat (B-flat). The melody is written in a complex, chromatic style with many accidentals. A large slur covers the first two measures, and a crescendo hairpin is placed over the third measure. The bass line is mostly empty, with a few notes in the final measure. Below the staff, the word "Ped." is written under the first measure, and an asterisk "*" is under the third measure.

The second system continues the chromatic melody in the treble clef. It begins with a piano (*pp*) dynamic marking. The melody is characterized by rapid sixteenth-note passages. The bass line has a few notes in the first measure. Below the staff, "Ped." is written under the first measure, and an asterisk "*" is under the second measure.

The third system shows the continuation of the chromatic melody. A piano (*pp*) dynamic marking is present in the second measure. The melody features a mix of eighth and sixteenth notes. The bass line has a few notes in the second measure. Below the staff, "Ped." is written under the second measure, and an asterisk "*" is under the third measure.

The fourth system continues the chromatic melody. It features a mix of eighth and sixteenth notes. The bass line has a few notes in the second measure. Below the staff, "Ped." is written under the second measure, and an asterisk "*" is under the third measure.

The fifth system shows the continuation of the chromatic melody. It features a mix of eighth and sixteenth notes. The bass line has a few notes in the second measure. Below the staff, "Ped." is written under the second measure, and an asterisk "*" is under the third measure. The word "dim.e rit." is written above the bass line in the third measure.

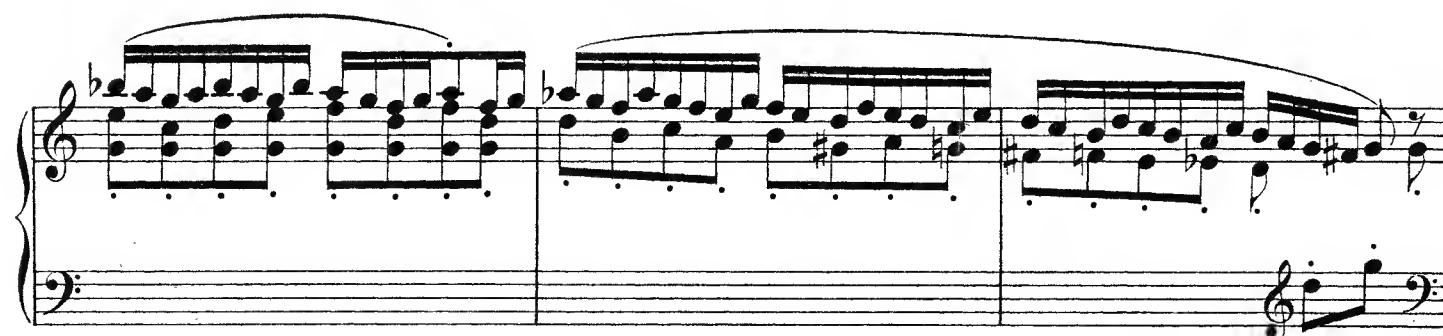
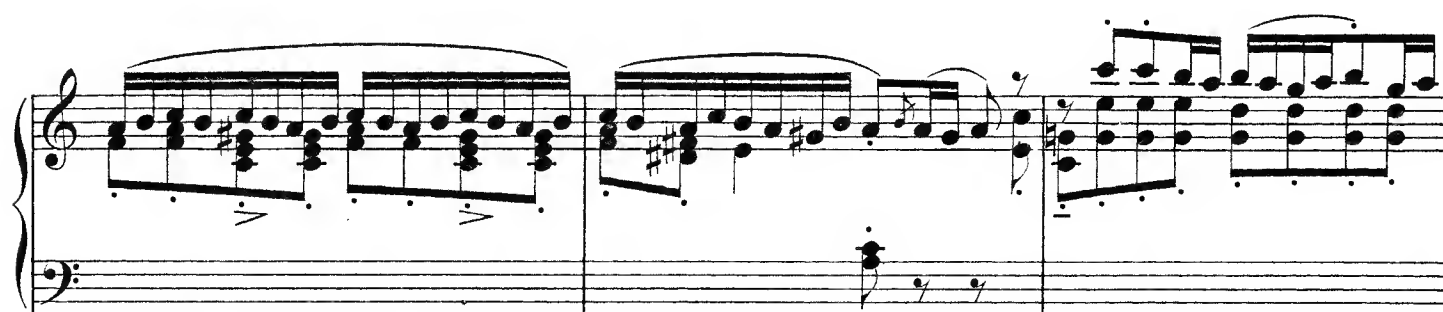
Tempo più tenuto ♩ = 152

pp sempre

una corda sempre

sost.

accel.



First system of the musical score, featuring a treble and bass staff with complex, rapid sixteenth-note passages. The music is in a key with one sharp (F#) and a common time signature.

Second system of the musical score, continuing the rapid sixteenth-note passages. A piano (*p*) dynamic marking is present in the bass staff.

Ped.

* Ped.

*

Third system of the musical score, featuring a change in tempo and dynamics. It includes markings for *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) again. The time signature changes to 6/4.

Ped.

*

Ped.

*

Fourth system of the musical score, continuing the rapid sixteenth-note passages. It includes a *ff* (fortissimo) dynamic marking.

Ped.

*

Fifth system of the musical score, featuring a change in tempo and dynamics. It includes markings for *dim. e rit.* (diminuendo e ritardando), *lunga più lento* (long, much slower), and *pp* (pianissimo). The time signature changes to common time.

Ped.

*

una corda

Sixth system of the musical score, featuring a change in tempo and dynamics. It includes markings for *accel.* (accelerando), *morendo* (morendo), and *ppp* (pianississimo). The time signature changes to common time.

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Léon Lambert

Op. 20.


CONTENTS:

- | | |
|----------------------------------|--|
| 1. Paul of the Hill. | 6. Homeward bound from the mountain Farm. |
| 2. Lament of the Shepherds. | 7. I know a little Maiden. |
| 3. The old Woman with the Stick. | 8. I also should like to get married, said he. |
| 4. Astri, my Astri. A Love Song. | 9. A little Lad from Tistedalen. |
| 5. The Millers Daughter. | 10. The Boy from Kjölstad. |

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INHALT:

- | | |
|------------------------------------|--|
| 1. Paul auf dem Hügel. | 7. Ich weiss ein kleines Dirndl. |
| 2. Der Sennerin Klage. | 8. Ich möcht' schon heiraten, sagt er. |
| 3. Die Alte mit dem Stecken. | 9. Ein kleiner Bursch aus Tistedal. |
| 4. Astri, o Astri. Ein Liebeslied. | 10. Der Bursch von Kjölstad. |
| 5. Des Müllers Tochter. | |
| 6. Von der Alm ins Thal. | |

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A song of youth. Jugendsang. Country
Dance. Ländler. Evening breezes. Abend-
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rade. Danse of the Elves. Elfenspiel.

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